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BULLETIN OF THE METROPOLITAN MUSEUM OF ART

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THE FOREST AND THE SEA BY FRANCIS AUBURTIN

EXHIBITION OF MODERN FRENCH ART

THE delays in the shipment of the exhibition of modern French art which was announced in the September BULLETIN have at last been overcome, and the exhibition will open at the Museum with a reception to members and their friends on the evening of Monday, December 15, after which it will be open to the public daily until February 1, inclusive.

This exhibition, which has been organized in Paris by the French Ministry of Public Instruction and the Fine Arts, with the coöperation of the artists' association

known as the Triennale, will consist of contemporary French paintings, sculptures, drawings, prints, and examples of the decorative arts, all selected as representative of the French art of today. The interest the French authorities have taken in sending it to America may be judged from the facts that it is forwarded at the government's expense, and that it comes here under the patronage of the President of the French Republic, the Ambassador of France at Washington, the Minister of Public Instruction and Fine Arts, and the Director General of the French Services in the United States, who has charge of the arrangements in this country.

ENTERED AS SECOND-CLASS MATTER, APRIL 11, 1907, AT THE POST OFFICE AT NEW YORK, N. Y., UNDER THE ACT OF AUG. 24, 1912. ACCEPTANCE FOR MAILING AT SPECIAL RATE OF POSTAGE PROVIDED FOR IN SECTION 1105, ACT OF OCT. 3, 1917, AUTHORIZED.

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In addition to the Patrons, the French government has named the following as an Honorary Committee of the exhibition: —Paul Léon, Director of Fine Arts, Léonce Bénédict, Curator of the Luxembourg Gallery, Robert Brussel, Chief of the Service d'Études, Maurice Chabas, President of the Triennale, d'Estournelles de Constant, Director of the National Museums, Anatole Le Braz, Professor at the University of Rennes, Gaston Liébert, Consul General of France in New York, Marcel Rouffie, Inspector General of the French Services in the United States, Marcel Knecht, and Lieut. Caesar Michaux, head of the Bureau of Fine Arts of the French Services.

The installation of the exhibition in the Museum is in charge of Bryson Burroughs, Curator of Paintings, who has been appointed special representative of the French authorities, and he has the assistance of W. A. Coffin, President of the American exhibition in the Luxembourg, and Henri Caro-Delvaile, delegate of the Triennale, as well as members of our own staff.

Among the painters represented in the collection many of the names are familiar to the American public. By Pierre-Auguste Renoir are two pictures, *The Bath* and *The Bather*, and by Claude Monet an early figure painting called *La Japonaise*. Albert Besnard's portrait of Cardinal Mercier, which has become well known by reproductions, is included, as is also an example by Charles Cottet, the painter of Breton peasants, whose large triptych picturing episodes in the life of the Iceland fisherman is in the Luxembourg.

There are also excellent pictures by Le Sidaner, Ménard, Lucien Simon, Dinet, Henri Martin, Auburtin, and other artists whose prominence has long been acknowledged.

The work of the late followers of the Impressionists is well represented by examples by d'Espagnat, André, and others. Pictures by artists who have come to the fore in recent years and who have rarely shown in America will also be found. In this category are Roussel, Bonnard, Vallotton, artists who have collaborated in the decoration of the Theatre of the Champs

Elysées, the newest of the ambitious decorative projects which Paris is continually accomplishing.

Maurice Chabas, the president of the Triennale, sends two landscapes. Henri Caro-Delvaile, now resident in New York, sends a recently painted nude. Jules Chéret, whose brilliant and charming posters have enlivened the walls of French cities for the last thirty years, sends a picture in his well-known style. Only these few names can be mentioned in this brief notice.

Included in the exhibition are sixty-eight prints in various media by many of the better-known French graphic artists, which give a most excellent idea of the skill, ability, and technical inventiveness of the contemporary school. Included among them are several typical examples, both etching and woodcut, by Auguste Lepère, long the dean of modern French etchers and woodcutters, whose recent death came as a shock to his many admirers. Of the quality of the work exhibited little need be said to those who have followed the contemporary French work; the following names, among those of the many artists who have contributed to the exhibition, speaking more eloquently than many words of criticism and appreciation: Chéret, Raffaëlli, Steinlen, Forain, Lunois, Leheutre, Odilon Redon, Paul Colin, Louis Legrand, Jean Veber, Helleu, Beurdeley, Beltrand, Bernard Boutet de Monvel.

The sculpture in the exhibition consists of several statuettes and of a few larger pieces, among which are a head in stone of a Poilu by Moreau-Vauthier, and a head in bronze from a statue of a Young Woman with a Jug, by Joseph Bernard. An interesting statuette is *Le Pinard*, a bronze by Max Blondat representing a French soldier carrying the wine rations of his company. Some of the other sculptors represented are Emile Bourdelle, by whom is the bronze of a Bacchante; Jean Carrière, who sends a plaster bust called *Closed Eyes*; François Carabin, Jules Desbois, Albert Marque, Pierre Roche, and Jacques Ville-neuve. An interesting exhibit is the frame of medals and medallions by Ovide Yencesse.

The group of decorative arts comprises a variety of material, although the display is not a large one. We may note the ceramic exhibit of Delaherche, Metthey, and M. and Mme. Massoul; the metalwork in silver of Jean Serrière; the group of twenty-five pieces in wood, silver, etc., by Henri Hamm; the embroidered hanging by Mme. Ory Robin; and the silk textile designed by René Piot. The arts connected with the making of a book are represented by a small but attractive display.

CONCERTS, MCMXX

AS announced in the November BULLETIN, through the generosity of friends the Museum will be able to offer to the public two series of four orchestral concerts again this winter. John D. Rockefeller, Jr., has taken such interest in the project that he has volunteered to pay for one entire series, and the expenses of the other are already guaranteed, though we are not in a position to speak more definitely on the subject at present. The first series will be given in January, on Saturday evenings, the tenth, seventeenth, twenty-fourth, and thirty-first; and the second on the four Saturday evenings in March. At both the concerts will be of the same character as those of last winter, they will be free to all without tickets of admission, the orchestra will be of the same size and quality, and the conductor will again be David Mannes.

THE BULLETIN

WHEN the BULLETIN was first published in November, 1905, it was with the intention of making it a quarterly. It was thought that four issues a year would furnish ample opportunity for the publication of whatever news there would be to give to members and the public; but this soon proved to be a mistake, for almost immediately there was good reason for more frequent issue in the enormous impetus given to the work of the Museum at that time. With the attendant increase in accessions, widening of policies, and added members on the staff, abundant material for notes and articles was forthcoming, and with the second number the little periodical

became a bi-monthly, and with its third number a monthly.

Following the original intention of making the BULLETIN a means of communication between the Trustees and the members, it has always been sent to the latter in return for their subscriptions, and has been sold to others at the nominal price of one dollar a year. The increase in the size of the issues and in the number of illustrations, together with the unprecedented increase in the cost of printing which took place during the war and which still continues, has led the Trustees to increase the price of the periodical to persons other than members (to whom it will be sent as before) from one to two dollars a year, and of single copies from ten to twenty cents. These changes will go into effect with the January number.

KAMAKURA AMIDA

IT is quite unnecessary to say that we all truly admire Chinese art nowadays. *We* does not stand for great numbers perhaps, and perhaps our ranks are greatly swollen by those well-intentioned people who admire because they are told to do so, or because they feel that this esthetic movement is in the air. The *we* meant are those who have had occasion and who have taken the trouble to make themselves acquainted with Chinese art and to compare it with kindred manifestations, specially in Japan and Korea.

Considering in this case specially sculpture, we find that what is admired most if not exclusively is the art of the early periods, culminating in the glorious period of the T'angs, that is, the time when China and India were the centers of Asiatic civilization, and when sculpture, poetry, and painting reached their highest point. After this great period Chinese culture unfortunately started on the downward path; painting, poetry, and the ceramic arts maintained during the Sung period a high level, but already the connoisseur begins to frown when sculpture is described as being of the Sung period. When it comes to Ming times it gets worse, the knowing one never mentions sculpture